

Presented to his friend John Thomas - 1892.

The Original

Songs, Aires & Chorusses

which were introduced in the *TRAGEDY* of

(M) (A) (C) (B) (E) (T) (H)

in Score

Composed by

MATTHEW LOCKE

Chapel Organist to *Queen Catharine* Consort to King Charles II.

Revised & Corrected

by

D^r Boyce

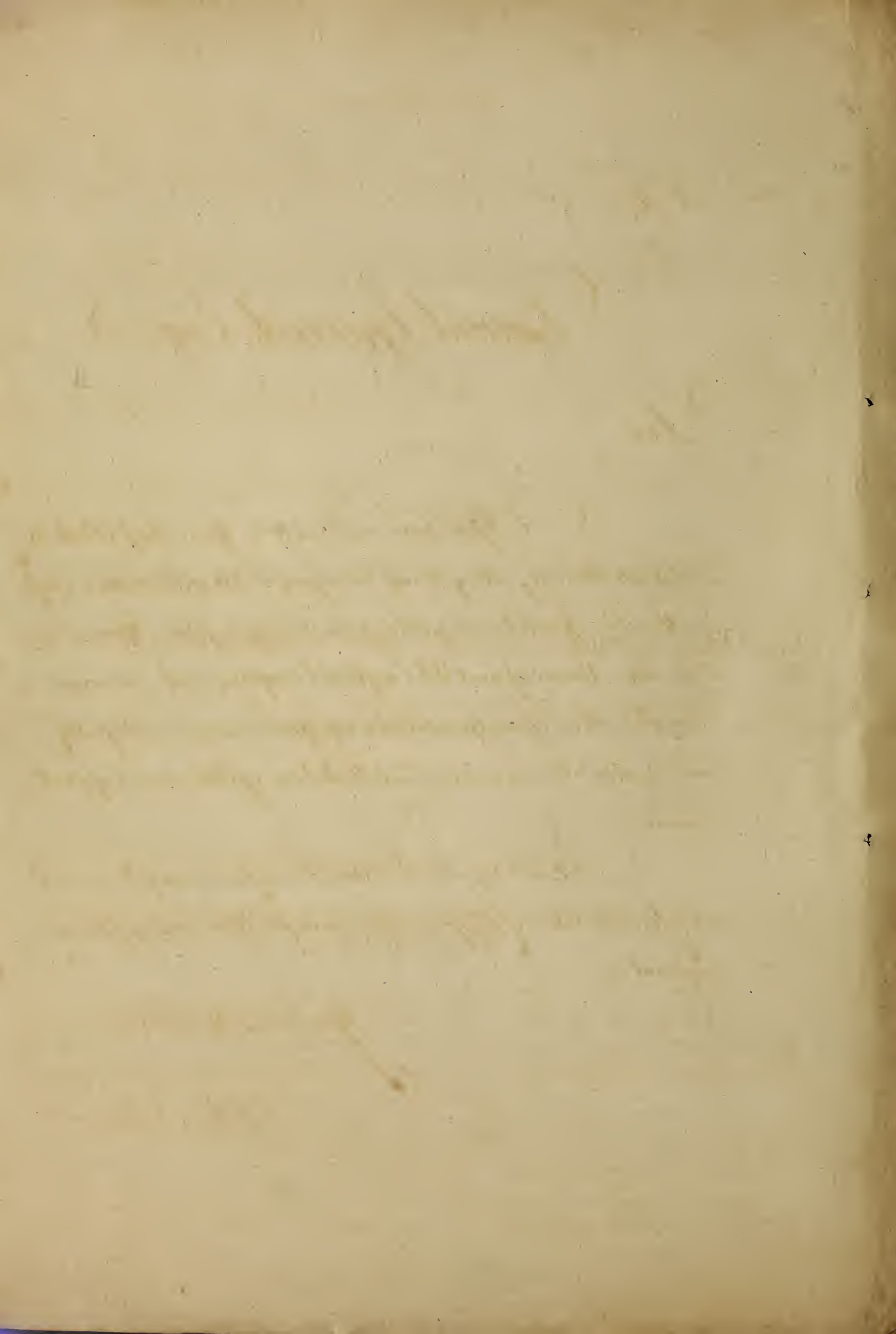
Dedicated to

Price 6^s

DAVID GARRICK Esq^r

LONDON. Printed by Longman & Broderip, N^o 26 Cheapside.

Of whom may be had. CYMON for the Harp rd Price - 10. 6 ^s .	
Six Overtures in 8 Parts by P. Van Maldere . . . 10. 6 ^s .	Ode to Shakespeare. 4. 0.
The same Single each . . . 2. 0.	Padlock for the Harpsichord. 6. 0.
A Pereodical of D ^{os} 2. 0.	D ^o for the Guittar 1. 6.
Overture to the Elopement in Parts . . . 2. 0.	D ^o for the Ger: Flute. 1. 6.
Ditto ——— Padlock 2. 0.	Lionel & Clarissa for the Harp rd . . 10. 6.
1 st & 2 ^d Garland or Songs in the Jubilee. each. 1. 0.	————— for the Ger: Flute. 1. 6.
Airs in the Pageant for the G: Flute. . . . 1. 6.	School for Fathers. 10. 6.



To

David Garrick Esq^r

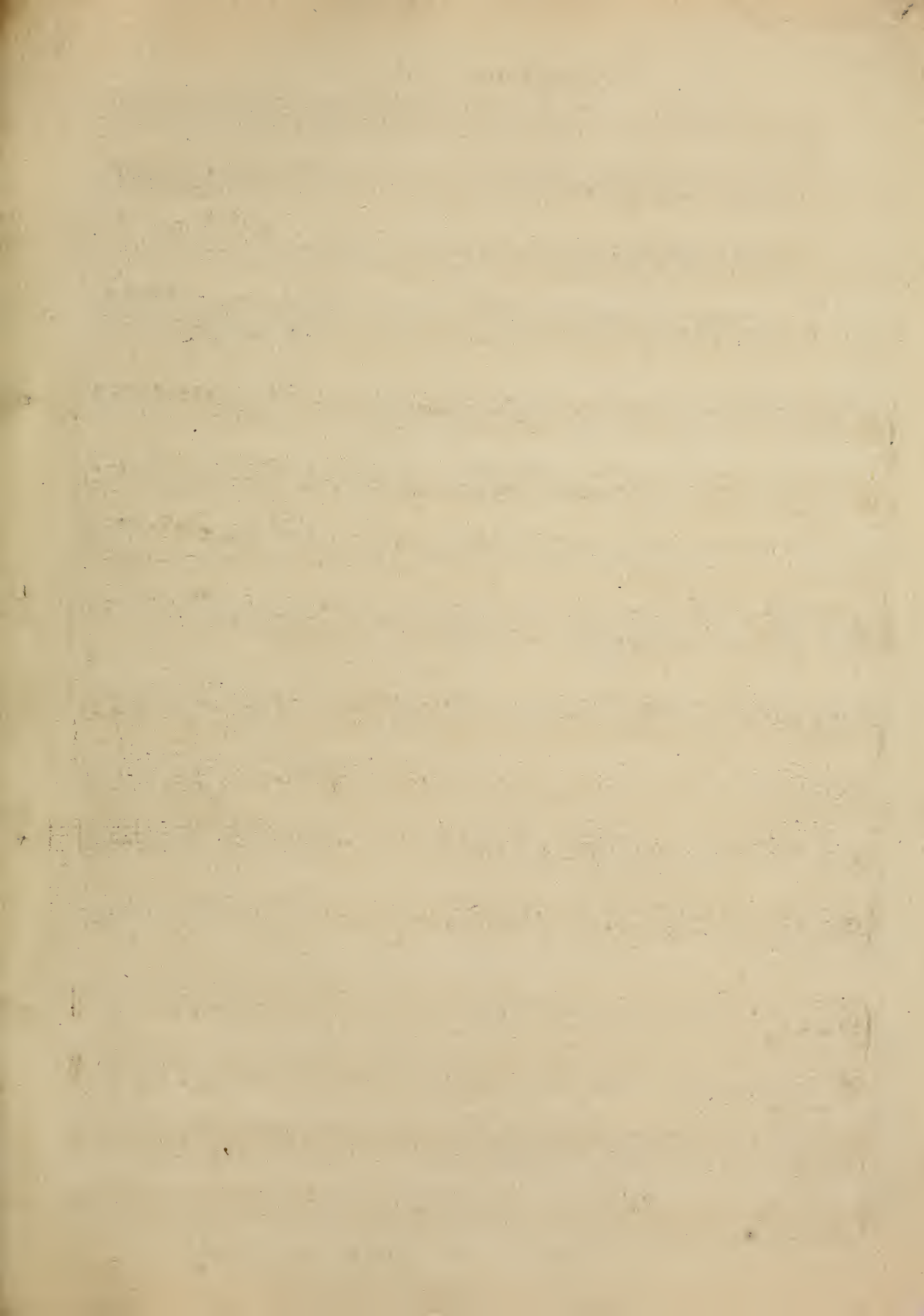
Sir

As You have own'd it to be Your chief Pride & Delight, to Patronize every thing belonging to SHAKESPEARE; I hope You'll not be offended at my taking the Liberty to place Your Name before the Music of an Old English Composer, who even now, when the Merit of our Great Poet is by Your means so Perfectly understood, is allowed to have Embellish'd one of His most Capital Tragedies.

I also beg, Sir, that this Inscription may be received as an humble token of Respect & Gratitude for Your many favours, conferred on

Your most devoted Servant

John. Johnson



Symphony

Violino 1^{mo}
Violino 2^{do}
Viola
Basso

6

6 6 4

43 6 6 6 6

4 3 6 + 3

1st Witch2^d Witch

Speak Sister Speak is the Deed done. long a-go long a-go; a-bove Twelve Glaffes

Since has Run Illdeeds are Seldom Seldom Slow feldom Slow or Single but follwing follwing

Crimes follwing Crimes On horror wait the Worit of Creatures the worst raf - ter Propagate

1st Witch

many more many more Murders many more many more must this One Enfue as if - in

Death as if - in Death as if - in Death were Propagation too as if - in Death as

if in Death were Propagation too He shall He will He must spill

much more Blood and become worfe and become worfe become worfe to make his Title Good

Chorus

Viol: 1^a

Viol: 2^a

Viola

Canto

Alto

Tenor

Baffo

Baffo

He will he will he will he will he will spill much more

He must he must he must spill much more

He shall he shall he shall he shall he shall spill much more

He must he must he must he must he must He must spill much more

6 5 6 6 4 3

Blood. He will he will he will he will he will spill much more Blood and become Worfe

Blood. He shall he shall he shall he shall he shall spill much more Blood and become Worfe

Blood. He will he will he will he will he will spill much more Blood and become Worfe

Blood. He must he must he must spill much more Blood and become Worfe

6 6 7

and become Worfe Worfe Worfe to make his Ti_tle Good

and become Worfe Worfe Worfe to make his Ti_tle Good

and become Worfe Worfe Worfe to make his Ti_tle Good

and become Worfe Worfe Worfe to make his Ti_tle Good

3 6 5 6 4 3 6 6

agreed agreed a - - greed .

agreed agree a - - greed .

a - - greed agreed a - - greed .

Now lets Dance agreed a - - greed .

6 6 5 8

Chorus

We should Rejoice when good Kings Bleed re_joi - - ce Re_joi - - ce Re_

We should Rejoice when good Kings Bleed re_joi - - ce Re_joi - - ce Re_

We should Rejoice when good Kings Bleed Re_joi - - ce Re_joi - -

We should Rejoice when good Kings Bleed Re_joi - - ce Re_joi - -

5 6 3 4 6

- joi - - - - ce we should rejoice when good Kings Bleed

- joi - - ce Re - joi - ce we should rejoice when good Kings Bleed

- ce Re_joi - - - ce we should rejoice when good Kings Bleed

- ce Re_joi - - - ce we should rejoice when good Kings Bleed when Cattle die a -

bout about about we go a bout a bout about about we go. What then when

6 6 5 4 6 6 4 #

Monarchs Perish what then when Monarchs Perish what then when Monarchs Perish should we

6 6

Rejoice Rejoice Rejoice We should Rejoice

Rejoice Rejoice Rejoice Rejoice We should Rejoice

Rejoice Rejoice Rejoice We should Rejoice

do. Rejoice Rejoice Rejoice We should Rejoice

6 6 6 5 4 3

We should rejoice

We should rejoice

We should rejoice

We should rejoice What then when Monarchs Perish what then when Monarchs Perish what then when

6 5 4 3

We Rejoice Re_joi - - - ce Re_joi - - -
We Rejoice Re_joi - - - ce Re_joi - - -
We Rejoice Re_joi - - - ce Re_
Monarchs Perifh fould we do We Rejoice Re_joi - - - ce Re_
6 6/5

- ce Re_joi - - - ce We should Rejoice We should Re_joice.
- ce Re_joi - - - ce Re_joi - - - ce We should Rejoice We should Re_joice.
- joi - - - ce Re_joi - - - ce We should Rejoice We should Re_joice.
- joi - - - ce Re_joi - - - ce We should Rejoice We should Re_joice.
6/5 4 3 6/5 4 3

Hecate
Hecate

Let's have a Dance up-on the Heath we

gain more life by Duncan's Death Some-times like brinded Cats we shew having no Musick

but our Mew to which we Dance in Some old Mill up-on the HopperStone or Wheel to

some old Saw or Bardish Rhime where Still the Mill Clack does keep time where till the Mill Clack

does keep time

Sometimes a-bout a

hollow Tree a-round around a-round Dance we and thither the chirping Crick-ets come and

Beetles fingin drowfy Hum sometimes we Dance o'er ferns or Furze to Howls of Wolves or

barks of Curs or if with none of these we meet we Dance to th'Echoes of our feet we

Figured bass: 6 4 5 4 2 6 7 6 4 2 6 6 6 5 4

Dance to th'Echoes of our feet.

Figured bass: 6 6 4 6 7 6 6 6 6 6 5 4 3

Figured bass: 6 4 2 6 6 6 6

Figured bass: 5 6 4 2 6 6 4 5 6 7 5 6 4 2 6 6 6 6 6 5 4 2

Figured bass: 6 7 6 6 5 4 3 6 6 5 4 3

Chorus

At the Night Raven's dif_mal Voice when Others tremble when Others trem_ble

At the Night Ravens dif_mal Voice when Others tremble when Others trem_ble

At the Night Raven's dif_mal Voice when Others tremble when Others trem_ble

At the Night Raven's dif_mal Voice when O - - thers Others trem_ble

Largo 6 6 7 6 5 4 6

We Rejoice And Nimble nimble nimble nimble nimble dance we still to th'Echoes to

We Rejoice And

We Rejoice And

We Rejoice And Nimble nimble nimble nimble nimble dance we still to th'Echoes to

+ 4 Allegro b4

th'Echoes to th'Echoes from a Hollow Hill And nim_bly nim_bly nim_bly nim_bly

th'Echoes to th'Echoes from a Hollow Hill And nim_bly nim_bly nim_bly nim_bly

6 6 6 5 6 5
4 3 4 3

nimbly dance we Still to th'Echoes to th'Echoes to th'Echoes from a hollow Hill.

nimbly dance we Still to th'Echoes to th'Echoes to th'Echoes from a hollow Hill.

6 6 5 4 5
+ 3

P. Piaffo

A C T III.

Recit^o

He.cate He.cate He.cate Come a-way Hecate Hark I'm call'd

My little, lit_tle lit_tle Spi__rit fee fee fee fee fits in a fog--gy

cloud and waits for me My lit_tle lit_tle lit_tle Spi__rit fee fee fee

fee fits in a fog-gy Cloud and waits for Me I

come I come I come I come I come I come I come with all the speed I may where's

and Hop-per too and Hellway too we want but you we want but you

Here

Here

Puc- kle where's Strad- ling

Come a-way come a-way come come come come come come come come a way make up th' Ac-

Come a-way come a-way come come come come come come come come a way make up th' Ac-

Come a-way come a-way come come come come come come come come a way make up th' Ac-

Come a-way come away come come come come come come come a way make up th' Ac-

Allegro

-count come a-way come a-way come come come come come come come come a-way make

-count come a-way come a-way come come come come come come come come come come a-way make

-count come a-way come a-way come come come come come come come come come come a-way make

-count come a-way come a-way come come come come come come come come come come a-way make

up th'Ac-count

up th'Ac-count

up th'Ac-count

up th'Ac-count

no for no for

4 3 6/4 no 5/3 for 6/4 no 4/3 for

I will but Noint and then I'll Mount I will but Noint and then I'll Mount

First system of musical notation, measures 1-4. The system consists of five staves. The first three staves (treble, alto, and tenor clefs) contain a continuous eighth-note accompaniment. The fourth staff (bass clef) contains a vocal line with a whole note rest in measure 1, followed by a half note in measure 2, and a whole note in measure 3. The fifth staff (bass clef) contains a bass line with a whole note in measure 1, followed by a half note in measure 2, and a whole note in measure 3. The system concludes with a common time signature 'C' and a whole note rest in measure 4.

Now I'm Fur-nish'd

Second system of musical notation, measures 5-8. The system consists of five staves. The first three staves (treble, alto, and tenor clefs) contain a continuous eighth-note accompaniment. The fourth staff (bass clef) contains a vocal line with a whole note in measure 5, followed by a half note in measure 6, and a whole note in measure 7. The fifth staff (bass clef) contains a bass line with a whole note in measure 5, followed by a half note in measure 6, and a whole note in measure 7. The system concludes with a common time signature 'C' and a whole note rest in measure 8.

Now I'm Fur-nish'd Now I'm Fur-nish'd for my Flight

Third system of musical notation, measures 9-12. The system consists of five staves. The first three staves (treble, alto, and tenor clefs) contain a continuous eighth-note accompaniment. The fourth staff (bass clef) contains a vocal line with a whole note in measure 9, followed by a half note in measure 10, and a whole note in measure 11. The fifth staff (bass clef) contains a bass line with a whole note in measure 9, followed by a half note in measure 10, and a whole note in measure 11. The system concludes with a common time signature 'C' and a whole note rest in measure 12.

Now I Go now now now now I Fly Mak-ing my Sweet Spi-rit and I

6 6 7 8

O what a dain-ty Plea-fure is this to Sail in the Air when the Moon shines Fair.

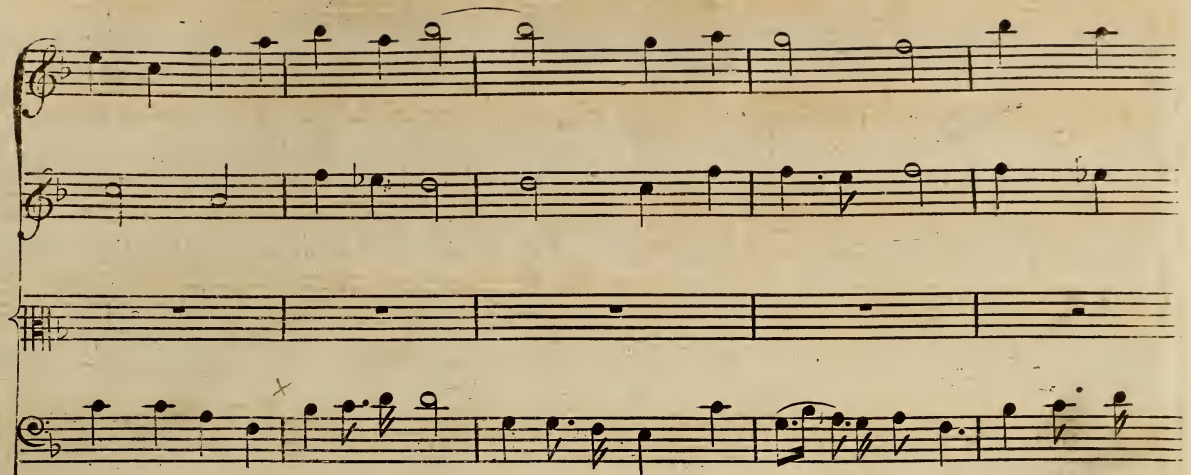
5 6 4 5 3 6 7 8

to Sing - to Dance to Toy and Kifs

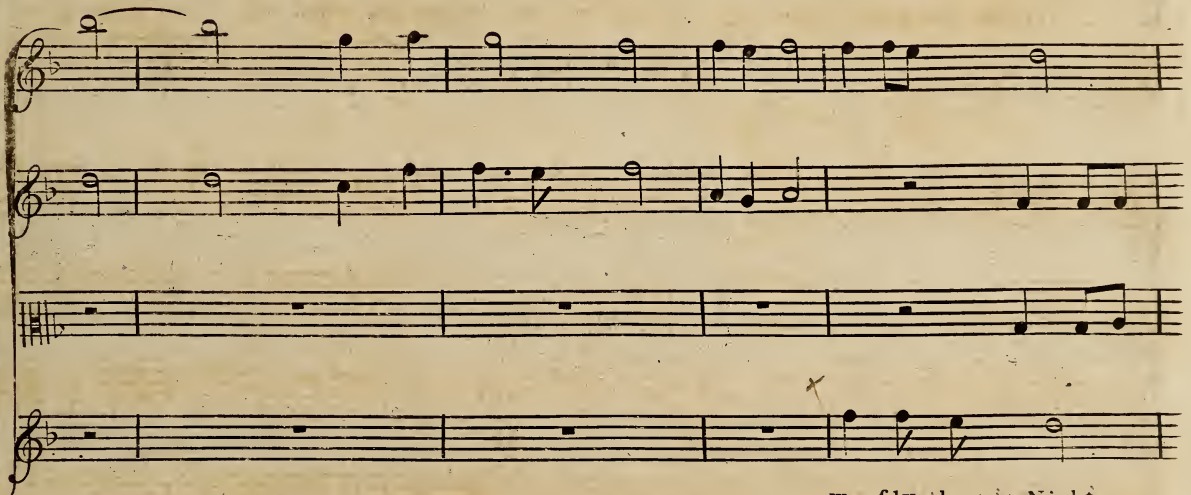
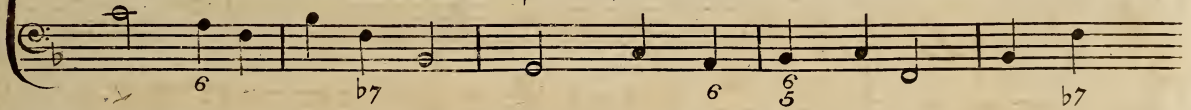
6 7 7 7 6 4 5 4

Ov-er Woods high Rocks and Mountains, ov-er Hills and mif-ty Fountains ov-er Stee-les

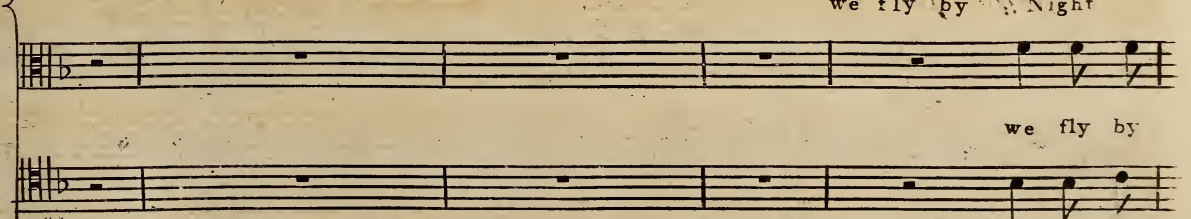
6



Town and Turrets we fly by Night we fly by Night mongst Troops of Spi rits we fly by



we fly by Night



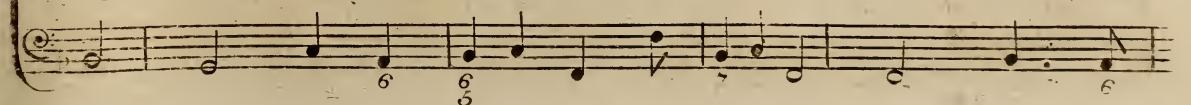
we fly by



we fly by

Night we fly by Night mongst Troops of Spi rits

we fly by



we fly by Night we fly by night 'mongst Troops of Spi-rits

Night by Night we fly by night 'mongst Troops of Spi-rits we fly by night

Night we fly by Night by night 'mongst Troops of Spi-rits we fly by night

Night we fly by Night by night 'mongst Troops of Spi-rits we fly by

6 6 4

we fly by night we fly- we fly- we fly-

we fly by night we fly by night we fly by night we fly by night

we fly by night we fly by night we fly by night we fly by night

night we fly by night we fly- we fly

6 6

by night'mongst Troops of Spirits.

we fly by night by night we fly by night by night by night'mongst Troops of Spirits.

we fly by night by night we fly by night by night by night'mongst Troops of Spirits.

- we fly - - - by night'mongst Troops of Spirits.

6 7 6 6 b 6 7 4 3 3 6

6 6 5 6 5 6

A C T IV

Black Spirits and White Red Spirits and Gray Mingle min-gle min-gle min-gle You that mingle may

min-gle mingle mingle mingle You that mingle may Tif-fin tif-fin

min-gle mingle mingle mingle You that mingle may

6 6

This system contains a vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal staff and above the piano staff. The system ends with a double bar line.

keep it Stiffin Fire drake Puckey make it lucky Liard Rob.in You must bob.in

6 6 6

This system continues the musical score. It features the same vocal melody and piano accompaniment as the first system. The lyrics are written below the vocal staff and above the piano staff. The system ends with a double bar line.

Round a-round a-round a - - round a - - - bout a.bout a.bout a - - bout a -

Round a-round a-round a - - bout a - - - bout a.bout a.bout a - - bout a -

Round a - - bout a - - - bout a.bout a.bout a - - bout a -

Round a-round a-round a-round a - - bout a - - bout about a.bout a -

6

- bout about a bout a - - bout all ill come running running in all

- bout a.bout a bout a - - bout all ill come running running in all

- bout a.bout a bout a - - bout all ill come running running in all

- bout a - - bout a.bout a.bout a - - bout all ill come running running

6

ill come running running in all Good keep out all good keep out

ill come ~ ~ ~

ill come ~ ~ ~

running running running in all Good keep out all good keep out

6 6 6 6 7

Here's the blood of a Batt

O pit in

heres Lizards Brain Here's Juice of Toad here's Oyl of Ad-der

that put in that put in a Grain

which will make the Charms grow Mad-der put in all these put in all these put in all

put in all these put in all these put in all

these 'twill raife - - - the Stench :

these 'twill raife 'twill raife the Stench Hojd here's three Ounces of a red hair Wench

7 4 3

Conclude with the Chorus Round a round

Furies Dance

Presto

The musical score for 'Furies Dance' is written for piano in 3/4 time. It consists of four systems of staves. The first system includes the tempo marking 'Presto'. The music features a complex, rapid melody in the right hand, often with sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. Fingering numbers (6, 7, 6) and asterisks (*) are present in the left hand. The second system includes a key signature change to two sharps (F# and C#) and a time signature change to 2/4. The third and fourth systems continue the piece with various rhythmic patterns and fingering instructions.

Witches Dance

The musical score for 'Witches Dance' is written for piano in 6/8 time. It consists of three systems of staves. The melody in the right hand is characterized by frequent sixteenth-note runs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Fingering numbers (6, 7, 6, 5, 6) and asterisks (*) are used throughout the piece. The score concludes with a double bar line and repeat dots.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some passages beamed together. The bass staff provides a simple harmonic accompaniment, mostly consisting of quarter and eighth notes. There are several annotations in the score: a '6' with a '4' below it in the treble staff, and a '6' with a '4' below it in the bass staff. There are also some small, illegible markings and a star symbol in the bass staff. The paper is aged and yellowed, with some staining and wear visible.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody in the treble staff is a simple, catchy tune. The bass staff provides a harmonic accompaniment, featuring a bass line with some triplets and a steady eighth-note accompaniment. The lyrics are written below the staves, with some words in parentheses indicating alternative phrasings or vocalizations. The handwriting is in ink on aged, slightly yellowed paper.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The score includes a double bar line with repeat dots at the beginning. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line includes a sequence of notes with fingerings 9, 5, 6, 7, 4, 3, 4, 2, 8 indicated below. There are also two instances of a '6' above notes in the bass line.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score includes a variety of note values, including eighth and sixteenth notes, and rests. The bass staff features a prominent bass line with many eighth and sixteenth notes. The score is written in ink on aged, slightly yellowed paper. The title "The Rose Tree" is written in a decorative, cursive script at the top left of the page. The number "6" is written in the bottom right corner of the page.

Fortissimo

